

South Carolina Flute Society



Winter 2010 Newsletter

Volume II, Issue II

FROM THE PRESIDENT—ANGELA MASSEY

Thank you to everyone who contributed and attended the Fall Seminar in November. Everyone in attendance was able to benefit greatly from the knowledge shared by our guest artist, Brooks de Wetter-Smith. Since the successful completion of the Fall Seminar, the board and I have been working busily to prepare for our next main event, the Spring Festival. The Spring Festival, our largest and main event of the year, will be held on March 19 and 20 at Converse College in Spartanburg, SC. The festival includes a full schedule of masterclasses with guest artist Bonita Boyd, a recital by our artist, the South Carolina Flutists' Recital, competitions, and exhibits.

Our guest artist Bonita Boyd is sought after worldwide as a performer and teacher. She will begin our Spring Festival with a recital given on Friday, March 19. Attendees will have the opportunity to hear this brilliant flutist perform difficult works such as Bartok's *Hungarian Peasant Suite*, Poulenc's *Sonata*, and Jolivet's very demanding *Chant de Linos*. With an exciting program and her beautiful playing style, it will be a performance that everyone will enjoy and benefit from.

As the flute instructor at the Eastman School of Music, Bonita Boyd maintains one of the strongest flute studios in the country. She will share her knowledge of the flute and its repertoire with all attendees in the Saturday morning masterclasses. Everyone in attendance will have the opportunity to see this phenomenal teacher work with our masterclass competition winners on solo repertoire and orchestral excerpts. All competition performers were chosen through the many entries received for our Spring Competitions. The final round for all Solo Artist Competitions will be held on Saturday afternoon, followed by the 2009 Competition Winners Recital and the South Carolina Flutists' Recital. Outside of the many classes and recitals there will also be exhibits by companies such as Burkart Flutes, Lopatin Flute Company, Musical Innovations, Weissman Music Company, and Whipkey's Music.

More details on the festival are available in this newsletter along with an interview with our artist, the competition finalists, our Flute Works section, and Flute Health on stress reduction for musicians, written by Cindy Foster, a licensed psychotherapist in Augusta, GA. I hope that you will enjoy the Winter issue of our newsletter and I look forward to seeing everyone at the Spring Festival on March 19 and 20 in Spartanburg, SC!

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INTERVIEW WITH BONITA BOYD by Jennifer Parker-Harley

The South Carolina Flute Society is excited to welcome Bonita Boyd as our guest artist for the 2010 Spring Festival on March 19-20, 2010. I had the opportunity to talk with Bonnie at length recently about her career and her thoughts on teaching and music. As a former student of Bonnie at Eastman, I found it particularly inspiring to hear her articulate the concepts that pervade her teaching.

Bonnie began playing the flute at age 8 and went on to study with the best teachers in the country. An early teacher was Maurice Sharp, solo flutist with the Cleveland Orchestra. After her family moved to California, she began lessons with Roger Stevens. "I owe it to him – my playing of the instrument," she recounted. She described Mr. Stevens as "a scientist in musician's clothes;" he had studied many aspects of flute playing, including breathing and embouchure formation, in a systematic and novel way. Many of his ideas are included in his book, *The Artistic Flute*. When she left California to study with Joseph Mariano at Eastman (who was also Roger Steven's teacher), she had a strong technical background: she had played all of the Andersen etudes, including Op. 60, up to tempo! After playing one etude for Mr. Mariano at her first lesson, he told her he didn't need to hear any more etudes – ever!

Her lessons with Mr. Mariano were "fascinating." His approach was very vocal – he had listened to opera as a child and approached flute music with that sensibility. His musical focus was on the variety and natural nuance of a great singer. Bonnie recalls that his comments would often leave her puzzled: "less is more," "the essence is missing." So she would leave her lessons and practice furiously to try and determine what he was hoping to hear. It was this kind of practice – searching, experimenting, discovering – that Bonnie feels stretched her musically and had a huge impact on her growth as an artist.

When Bonnie was 19, she won the audition for second flute of the Rochester Philharmonic Orchestra. Two years later, she won the principal chair, the position previously held by Mr. Mariano. She played in the orchestra until 1984, when she left to pursue her solo career. As a performer, Bonnie is most concerned with "a winning union of composer and performer." In other words, she wants to communicate her personal feelings about and responses to the style and ideas of a composer without violating the composer's wishes. "I want to discover [a composer] without losing myself."

In 1977, she joined the faculty of the Eastman School of Music. I asked if her former students who now have careers as flutists shared any common qualities. She said that every student she ever had at Eastman possessed the talent to become a professional player; the difference lies in desire, confidence, patience, and tenacity. The field, she noted, is not always an easy one, but those who have had the motivation to continue beyond professional disappointments have been the ones that continue to make their living as professional flutists. "When you don't win," she said, "you basically have two choices: quit or keep going."

We talked a little about opportunities for musicians in the 21st century. It has become such a stereotype to say that there are fewer jobs in the business, it's hard to make a living as a musician, etc., etc., but Bonnie challenges this conventional wisdom. She points out that for generations past, there were no mid-level orchestras – only the very top-tier groups (i.e. Chicago Symphony, Boston Symphony). Now, there are 46 full-time orchestras in the country. In the past, there were very few full-time flute professorships; now there are 100+ positions at universities of every level throughout the U.S. With this in mind, she encourages students to "really go for it."

For most young players, the first step toward a professional career in music is being accepted into a college music program. I asked her to describe what she listens for in prospective students. She wants to hear, "a combination of innate talent (by talent, I mean an innate feeling of the shape of phrases and of musical direction), energy, and real motivation." She also spends time talking to those who audition for her and is always taken with "a persuasiveness, a directness in the way they say what they want."

Anyone who has met Bonnie can attest that she possesses these same qualities – persuasiveness, directness, energy – that she looks for in students, in addition to a love of music that is communicated through her work. Bonnie's success can be attributed first and foremost to the passion she still feels for music-making and teaching. "It's so important to love what you do. It makes for a wonderful life!"

Bonita Boyd in Recital
with Allison Gagnon, piano
Spring Festival Guest Artist Recital
Converse College, Spartanburg, SC — Daniel Recital Hall
March 19, 2010 — 7:30 PM

Come into My Garden
John LaMontaine
(b. 1920)

Sonata in E Minor, BWV 1034
Adagio ma non tanto
Allegro
Andante
Allegro
J. S. Bach
(1685-1750)

Suite Paysanne Hongroise
Chants populaires tristes
Scherzo
Vieilles danses
Béla Bartók
(1881-1945)
Trans. By Paul Arma

Intermission

Sonata
Allegretto malincolico
Cantilena: Assez lent
Presto giocoso
Francis Poulenc
(1899-1963)

Selected Caprices, op. 1
Niccolò Paganini
(1782-1840)

Chant de Linos
André Jolivet
(1905-1974)

This South Carolina Flute Society recital is free and open to the public



SPRING FLUTE FESTIVAL with Bonita Boyd

FRIDAY, MARCH 19, 2010

7:30 PM	Bonita Boyd in Recital
9:00 PM	Reception

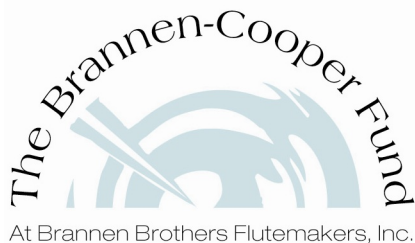
SATURDAY, MARCH 20, 2010

7:30 - 8:30 AM	Registration
8:00 AM - 4:00 PM	Exhibits Open
8:30 AM - 10:00 AM	Masterclass with Bonita Boyd
10:00 AM - 10:30 AM	Break (time to visit exhibits)
10:30 AM - 12:00 PM	Masterclass with Bonita Boyd
12:00 - 2:00 PM	Lunch Break (time to visit exhibits)
2:00 - 3:00 PM	Competitions
3:30 PM - 4:30 PM	Awards, 2009 Competition Winners' Recital
4:30 - 5:30 PM	South Carolina Flutists' Recital

FESTIVAL COST: \$15 plus membership dues, Immediate Family: \$5
The Friday recital is free and open to the public.



The Spring Flute Festival is hosted at Converse College. The South Carolina Flute Society warmly thanks Converse College for the donation of their facilities.



This project is made possible in part by the Brannen-Cooper Fund. The South Carolina Flute Society greatly appreciates the Brannen-Cooper Fund for their generosity.



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SPRING COMPETITIONS UPDATE

Solo Artist Competitions

Finalists are listed in alphabetical order:

Junior Artist

Iris Chong – Jay M. Robinson Middle School (NC)
Maggie Dong – Victory Bible Elementary School (SC)
Grace Law – Cario Middle School (SC)

Clinic Artist

Mary Lyle – Home School (NC)

Senior Artist

Madeleine Cooper – Charleston County School of the Arts (SC)
Kalle Davis – Spring Valley High School (SC)
Christen Sparago – The MacDuffie School (MA)

Young Artist

Jennifer Gosack – Cincinnati College-Conservatory of Music (OH)
Lindsay Leach – Cincinnati College-Conservatory of Music (OH)
Jessica Leeth – University of South Carolina
Catherine Jones (alternate) – Bob Jones University (SC)

Finalists will compete in a live Final Round on Saturday, March 20, 2010, at the Spring Flute Festival at Converse College.

Masterclass Competitions

Winners are listed in alphabetical order:

Orchestral Masterclass

Meghan Bennett – University of South Carolina
Blair Francis – University of South Carolina
Heather Nagy – University of Tennessee - Knoxville

Solo Repertoire Masterclass

Brittini Bailey – Florida State University
Meghan Bennett – University of South Carolina
Nave Graham – University of South Carolina

Winners will perform in masterclasses with Bonita Boyd on Saturday, March 20, 2010, at the Spring Flute Festival at Converse College.



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FLUTE HEALTH

REDUCING PERFORMANCE ANXIETY AND RECLAIMING THE CREATIVE FORCE WITHIN

by Cindy Foster, LCSW, CCHT

Hearts can race, breathing becomes faster and shallow – sometimes to the point where it is difficult to breathe, hands are cold or palms sweaty, with loss of focus and increased feelings of being overwhelmed and worried, all flooding the mind and body at once. All of these symptoms, plus symptoms that are more specific to the individual, can occur when you suffer from performance anxiety. It is estimated that 80% of all people experience anxious symptoms when they are in the position of being the center of attention. Performance anxiety and stress reactions exist in all professions and with all kinds of skilled people. Even the most experienced musician can experience levels of performance anxiety. There is no need to feel guilty or embarrassed about it. Many musicians find themselves unable to perform to the level they are destined, due to the result of anxious physiological symptoms overtaking their mindbody. While it is true that having a certain amount of “butterflies in the stomach” is normal and sometimes crucial in keeping us alert to the task at hand, we do not want anxious symptoms overriding our abilities to perform to our highest potential.

Generally speaking, there are three main types of performance anxiety pertaining to a musician. The first type is anticipatory anxiety. Unaddressed anticipatory anxiety can spark a chain of physiological, cognitive, and behavioral reactions. Old fears and self-doubt, along with perfectionistic thoughts and expectations, “bubble up” to the forefront of the mind. We can use the power of visualization to worry ourselves sick. Worry is a form of imagery/visualization. We all can recognize the critical, limited self-dialogue that occurs within the mind when we are experiencing a new opportunity or challenge, no matter how wonderful the prospects of that challenge may be. If we obsess and linger in this self-defeating thought process, we will dig a hole deeper and deeper into pain and suffering, which will inhibit healthy responses and actions. Sometimes the worry and limited beliefs develop to the point of consciously or unconsciously averting opportunities that would further our personal and professional goals. The second stage of performance anxiety is experienced during the performance itself. There are varying degrees of what has been labeled as “stage fright.” The musician may find oneself missing notes, forgetting words, or becoming easily distracted by the slightest alteration or interruption while performing. Difficulty focusing on the present moment due to perceived judgments and possible rejection from others in relation to one’s performance, dominate thoughts. Sometimes musicians will find themselves blaming noise or other people’s behaviors for their inability to concentrate and complete their performance. Some musicians may experience increasing past, present, and future fears of what the audience will think of them accompanied by negative and critical “self-talk.” Other “fight-flight-freeze” physiological reactions such as the body trembling, muscle tension, or even panic with shortness of breath may occur on stage, which can be devastating especially when playing woodwind instruments. Lastly, anxious and depressive symptoms persist following a performance and interfere in personal relationships and professional goals. Most forms of encouragement and positive feedback are discounted, with the focus on harsh, unforgiving self-criticism of the performance. Unaddressed performance anxiety interrupts the musician’s creative process and the natural “flow” of one connecting with the internal music resonating through the instrument and the connection of the listeners. Developing and maintaining healthy responses to perceived anxious events or unexpected situations will help us maintain awareness in the present moment while simultaneously being calm.

There are specific research-based methods that musicians and others can learn in order to turn off “fight-flight or freeze” reactions and restore focus, creativity, and physiological balance. These self-regulating anxiety reduction methods will serve you during practice time, auditions, and performances. The sooner you incorporate these practices into your life, the more you will benefit both personally and professionally. Daily practice will strengthen these skills and lead to a more healthy automatic way of “responding” to nervous tension, rather than “reacting” with fear to stress signals.

To begin with, learn to identify the sources of stress that are specific to you. Once we identify and locate the stressors we create a specific program to address the stress symptoms in ways that promote health. There are four main sources of internal and external stress. These are: environmental, social and psychological, physiological, and the thought process. The goal is to identify your particular signs of “dis-stress” as they begin to manifest, and effectively reduce them. If we do not learn to identify when this survival mechanism is ignited and “turn it off” when not needed, the stress hormones will continue to flood the body and reek havoc on our emotional and physical being. The entire “fight-flight” process ignites with a single thought about an event. Then, what occurs between the event and the resulting emotion or physiological reaction, is our self-talk. Our self-talk is born out of our cognitions – in other words, our thoughts produce our emotions. Your own thoughts, developed and controlled by you, are what create anxiety, anger, suffering, physiological reactions, and behavioral choices. When we work with the thoughts, we are training and strengthening the mind – just as how practicing an instrument or engaging in physical workouts train the mindbody. We now have decades of scientific research that substantiates that the way we *choose* to deal with stress in our lives can make a difference between *well-being* and *chronic problems*. Even when our lives seem in pretty good balance, we continually face potentially stressful situations. Change is part of life. Life is fluid and in motion.

("Flute Health," continued from page 6)

Learning and understanding the basic principles of mindbody medicine, including the biochemical reaction that occurs within the body during fight-flight, which is the automatic emergency reaction that is ignited when we perceive emotional or physical danger, is crucial. Musicians are all too familiar with the mindbody connection, for they must have coordination and cooperation between cognitive processes and physical motor skills whenever they perform with their instrument. Reading and interpreting the notes while concurrently moving their hands to create music requires the mindbody to work in concert. Many physical symptoms are psychosomatic in nature, which means that they are related to internal or external stressors that have an emotional or nervous basis. This does not mean "it is all in your head" and therefore not "real." In fact, the symptoms are quite real, and can interfere with your daily life. Physiologically speaking, the mind and body are in constant communication and function as one (mindbody). When you come to think of it, it is not really so surprising that emotional strain or worry should produce physical symptoms, nor is it unusual for those living with chronic physical conditions to have emotional conflict. After all, every organ in your body is connected with your brain by nerve channels – so it is logical that when your nervous system is upset by a crisis or conflict, you may feel the effects in various organs in your body.

There are several methods that activate the self-correcting and self-regulating relaxation response and thereby affect the autonomic nervous system to reduce "fight-flight." Autogenic training, biofeedback, specific relaxation and awareness techniques, cognitive behavioral therapy, and hypnotherapy have been found to be effective in reducing and in many cases eliminating performance anxiety and chronic and acute stress reactions. Decades of numerous scientific research studies, as well as the successful outcomes of clients and patients I have worked with, substantiate these findings. Mindfulness practice, which is a form of cognitive-behavioral therapy, allows one to pay attention on purpose in a compassionate way to the thoughts, feelings, and body sensations that pass through the mindbody. Mindfulness practice allows each individual to encounter each moment as a new and different experience. Viewing things as if for the first time allows us the opportunity to release old ways of perceiving and doing that hold a limited conclusion. We rewire the brain and build new cells when we learn new things. The medical term for this is called Neuroplasticity, which is the brain's ability to reorganize itself by forming new neural connections throughout life. Neuroplasticity allows the neurons (nerve cells) in the brain to compensate for injury and disease and to adjust their activities in response to new situations or to changes in their environment. We also can change stuck, limited thought and behavioral patterns. Neurogenesis is the process by which new nerve cells are generated. With Mindfulness Training and other cognitive approaches, performers will notice stress signs, distractions, and negative thoughts, and allow the sensations to pass through the mindbody, releasing the tension without clinging to the thoughts or judging them. This allows the performer to stay with the focus on music and openness to the creative flow that is inhibited when fear-based energy overtakes a person. If the fear is not confronted in a constructive way, it can lead to a block in creativity when the musician gives her/his attention to the distracting thoughts and feelings instead of the music. According to Mihaly Csikszentmihalya, author of *Finding Flow*, a real challenge requires intense focus, and if the performer has the required skills to meet the challenge, the possibility of reaching the *flow* state is much greater. *Flow* occurs in the delicate balance between boredom and anxiety. When creativity is present, the performer is working with what exists in the moment of performance and "bringing something new into being as the music unfolds. This kind of creativity allows a willingness to work with (breathe with) whatever happens during the performance... be it mistakes in playing, physiological sensations of anxiety or whatever arises."

If the performer can begin to let go of the separate self ("I") and feel the connections between himself/herself with the instrument, the music, and the audience as a whole, the focus is no longer on "my anxiety." By focusing on the music instead of "me, the performer" one can begin to "let go" of a limited ego which categorizes the performer, the music, and the audience as all separate entities and engage in the entirety of the experience. Anticipation can be perceived as pleasurable, like a state of positive awakening leading to increased observation and awareness, leading to connection and flow. Many performers have stated that by making a conscious choice to compassionately work with the nervousness – instead of becoming frustrated, clinging to it, or avoiding it – they actually have been able to enjoy performances and continue with their musical goals.

In the next newsletter issue, Part 2 of this article will explore the usefulness of breathing awareness and hypnotherapy in relation to performance anxiety and reclaiming the creative force within.

Cindy Foster has been a licensed clinical psychotherapist since 1982. She is also a nationally board certified clinical hypnotherapist. She currently maintains a private practice in Martinez, Georgia. Please contact her at 706-496-3935 or at mindsounds@mac.com if you have questions. Please also visit the website mindbodystressreduction.com.

FLUTE WORKS

CHOOSING MUSIC FOR SOLO AND ENSEMBLE FESTIVAL by Amanda Barrett

Now that All-State and Region band auditions are over, many of you are beginning to think about repertoire for the Solo and Ensemble festivals to be held April 24-25 and May 1-2. As in any musical endeavor, the biggest key to a successful audition is preparation, and it is much easier to prepare music that you actually enjoy playing!

It is not very difficult to find great ensemble music for two flutes. Most band directors are familiar with the two volumes of *Selected Duets* published by Rubank, and many flute students perform selections from these two books at the festival. These contain some really wonderful duets ranging in difficulty from easy to quite advanced. However, there are many other flute duets (with or without piano) which are enjoyable to play and will broaden your musical experience.

In addition to the flute duet repertoire, it is also a good idea to learn music which involves other instruments. Working with other instruments brings challenges that you don't experience when playing with flutists. The intonation tendencies (and problems) are different, so you have an opportunity to refine your listening skills and develop your abilities to adjust pitch. Also, because of the differences in timbre, you can learn to listen for the musical lines and develop your dynamic range to a greater degree. Also, since different instruments have different characteristic strengths and weaknesses, rehearsing and performing with them develops your ability to be a "team player," because you must learn to make compromises in order to create a musical performance. (For instance, a saxophone player will have to adjust his dynamic range to avoid covering the flutist. We flutists sometimes have to slow our tempos to help out oboists or clarinetists who don't have the advantage of double-tonguing!)

I hope that you will take advantage of the upcoming festival to broaden your horizons in the area of ensemble music. Some repertoire suggestions are given below.

MUSIC FOR FLUTES

Easy to Intermediate

Devienne, Francois. *20 Petits airs*. Schott.

Louke, Phyllis Avidan. *Extended Techniques: Double the Fun*. Alry. (Duets which also teach extended techniques)

Intermediate to Advanced

Kuhlau. Duets, Trios, Quartets. Various publishers.

Mower, Mike. *Blowing a Storm: 17 Progressive Duets for Two Flutes*. Itchy Fingers Pub. (The first few are quite easy)

Quantz: Duets, Trios. Various publishers.

Sammartini. *Six Sonatas* (for two flutes and piano)

Advanced

Doppler, Franz. *Andante et Rondo, op. 252*. (2 flutes and piano). Various publishers.

Doppler, Franz. *Souvenir de Prague*. (2 flutes and piano). Various publishers.

Doppler, Franz. *Duettino Americain, op. 37* (for two flutes and piano or flute, violin, and piano). Billaudot.

Hoover, Katherine. *Antics* (for two flutes). Pappena Press.

Schocker, Gary. *Two Flutes (on the loose) in Fujian*. Theodore Presser.

("Solo and Ensemble," continued from page 8)

MUSIC FOR FLUTE AND OTHER INSTRUMENTS

Easy to Intermediate

Buchtel, Forrest. *Roving Minstrels* (flute, clarinet, and piano). Kjos.
 Endresen, R. M. *Promenade* (flute, clarinet, and piano). Kjos.
 Endresen, R. M. *The Two Flyers* (flute, clarinet, and piano). Rubank.
 Schaeffer, Don, arr. *Program Duet* (flute and clarinet). Pro-Art Pub.
 Voxman, Himie, ed. *78 Duets* (flute and clarinet) Rubank.
 Voxman, Himie, ed. *Chamber Music for Three Woodwinds*. Rubank.

Advanced

Arnold, Malcolm. *Divertimento, Op. 37* (flute, oboe, and clarinet). Paterson.
 Bloch, Ernest. *Concertino* for flute, clarinet and piano.
 Dubois, Pierre Max. *Les Treteaux pour flute, saxophone alto, et piano*. Choudens.
 Saint-Saëns, Camille. *Caprice on Danish and Russian Airs* (flute, clarinet, oboe, and piano). International.
 Saint-Saëns. *Tarantelle, op. 6* (flute, clarinet, and piano). Various.
 Telemann, Georg P. *Canonic Sonatas, op. 5* (may be performed by two flutes or flute and other instrument). Various.

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FALL SEMINAR PHOTOS — NOVEMBER 14, 2009



Here is a "snapshot" of our day with Brooks de Wetter-Smith!



NEWSLETTER ARTICLE SUBMISSION

If interested in submitting an article for our newsletter please email entries to Esther Waite at ewaite@bj.edu by the submission deadline. Please indicate on the subject line that this is for the "SCFS Newsletter" and if possible please send as a Microsoft Word document.

The submission deadline for the
Spring 2010 Newsletter is
May 1, 2010.

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SCFS MISSION AND OBJECTIVES

Our mission is to further the education of flutists, create performance opportunities, and promote the love of music and the flute

Objectives

- To keep flutists aware of all flute-related activities in the southeast area
- To provide competitions for students of all ages that will encourage performance at the highest level and support the winners with scholarship money
- To encourage regular meetings of its members on the local level, and to host flute festivals that will benefit amateurs, students, teachers, and professionals in the state and surrounding area
- To provide an outlet for all flutists to share ideas flute-related and continue growth musically
- To create performance and learning opportunities for all of its members

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